Mer des Cronicques et Mirouer hystorial de france. St. Denis's work was sent by Michael's ambassador to Louis 'le Piteable' (see marginal note, p. 18), in 823.

NOTE 19. PAGE 18.

'Grecismus' is the name, not of an author or writer, but of a poem on grammar by Eberhard of Bethune, a native of Flanders, who lived in the early thirteenth century. The poem was so called because it included a chapter on derivations from the Greek.

Of Tardivus, Floretus, and Compotus, there is nothing to be said unless a similar mistake has been made with reference to them or any of them. For instance, we have heard of a book by one Bernadus, called *Scriptor Floreti, sive Carminis moralis versibus leoninis*.

Alain de l'Isle, or Alanus, *circa* 1114–1203, was a professor in the University of Paris, so learned that he was called 'Le Docteur universel.' He was deeply interested in alchemy. *De Parabolis* is the title of a work written by him.

Alexander de Villa Dei (Alexandre de Villedieu) was a native of Normandy who lived about 1200. He composed a 2645-line hexameter poem on (1) Accidence, (2) Syntax, (3) Prosody, Accentuation, and Figures of Speech, compiled from Priscian, Ælius Donatus, and others, and some unknown writers of the twelfth century.

NOTE 20. PAGE 21.

In the passage from Ovid, for 'pergit,' at the end of line 6, read 'peregit,' and there should be a question mark after 'terras' in the last line. The last two lines may be more accurately rendered thus: 'Ah, woe is me!' he groaned; 'art thou indeed my daughter whom I have sought throughout the earth? A lighter grief wast thou unfound, than found.'

NOTE 21. PAGE 22.

Jacques Le Fevre d'Estaples (Faber Stapulensis) was quite a prominent personage in his day (1455–1537). He was a student and traveller, professor of mathematics and philosophy, translator, and commentator on Aristotle. The Sorbonne declared him a heretic in 1521. With a former pupil, Brigonnet, Bishop of Méaux, aided by the newly translated Bible, he was striving to effect improvement in the spiritual life of the people, The Sorbonne again attacked him and condemned several propositions contained in his work, and the Parliament of Paris ordered his Commentary on the Evangelists confiscated. He was about to flee the country when Francis I arrived in Paris from his imprisonment in Madrid after the battle of Pavia (1525), and appointed him tutor to his son Charles. He ended his career under the patronage of Marguerite of Navarre, King Francis's sister, and died in 1537.

NOTE 22. PAGE 23.

Codrus Urceus (Antonio Codro Urceo, 1446–1500) was a native of Bologna, and a professor of Greek with a penchant for writing excellent Latin poems. An edition of his works, comprising Sermones, Epistolæ, Silvæ, Satyræ, Eclogæ, and Epigrammata, was published at Bologna in 1502. An account of his life and works, by Carlo Malagola, appeared in 1878.

The lines cited are the first of a poem entitled 'Rhythmus Die divi Martini pronunciatus,' and the true reading is:

IO IO IO
Gaudeamus io io
Dulces homeriaci.

NOTE 23. PAGE 25.

There is no authority in the manuscripts for the reading 'hya' at the end of the seventh line of the passage from Ovid. The reading in most editions is 'ia,' 'ia,' but one manuscript, at least, has *ya*. There are some slight variations from the accepted text, in punctuation and spelling, but they are unimportant.

NOTE 24. PAGE 29.

Charles Bouille.—Charles de Bouelles or Bouilles (in Latin, Bovillus) was a philologist and scholar, who lived from about 1470 to about 1553. He was a student of the exact sciences and of metaphysics, as well as of belles-lettres. Having taken orders, he held a canonry at St. Quentin, and later on at Noyon, where he devoted his *repos honorable* to the composition of a large number of works, most of which are now forgotten, although some are much sought by bibliophiles. In 1511 Henri Estienne printed a work which is thus described by Brunet:

Cy cõmence le Livre de lart et science de Geometric: avecq̃ les figures sur chascune rigle [*sic*] *au long declarees, par lesq̃lles on peult entendre et facillemẽt cõprendre ledit art et science de Geometrie*.

It consists of 40 numbered pages (signatures a–c), with geometrical figures on wood.

This is the oldest printed work on geometry in French. The author is not named on the title-page, but his name (Carolus Bovillus) appears at the head of a Latin letter printed on the *verso* of the title. The work is a translation of Bouelles's *Introductio in Geometriam*, in Latin, which had appeared in 1503, in a collection of mathematical works published by Jacques Le Fevre d'Estaples and printed by Estienne.

This treatise of 1511 must have been the one to which Tory refers, for it was not until 1542, long after *Champ Fleury* was published, that another, slightly different, work of Bouelles on the same subject, was published by Colines. Still later, in 1547 and again in 1551, R. Chaudiere issued a small folio entitled: *Geometrie practique, composee par le noble Philosophe Charles de Bouelles, & nouuellement par luy augmentee & grandement enrichie*. The characterization of 'noble Philosophe' is in reasonable accord with the long list of his works to be found in Brunet and in Nicéron, as well as with the eulogistic remarks made by Tory.

NOTE 25. PAGE 32.

The accepted text of the second of these lines from Juvenal is: 'Cum sit turpe magis nostris nescire Latine.' Translated, the passage would read: 'They talk nothing but Greek, though it is a greater shame for our people to be ignorant of Latin.'

NOTE 26. PAGE 34.

Luca Paccioli was born in Borgo San Sepolcro about the middle of the fifteenth century. He was one of the scholars aided by Lodovico il Moro in Milan, where Leonardo also was working. He published *Divina Proportione* in Venice in 1509, with a series of letters designed by Leonardo and text by himself. The purpose of the work was to fix mathematically the rules of proportion for all the arts. The title reads thus: *Divina Proportione Opera a tutti glingegni perspicaci e curiosi necessaria. Ove ciascun studioso di Philosophia: Prospectiva Pictura Sculptura: Architectura: Musica: e altre Mathematice: suavissima: sottile: e admirabile doctrina consequira: e delectarassi: cõ varie questione de secretissima scientia*. M. Antonio Capella eruditiss. recensente. *A. Paganius Paganinus Characteribus Elegantissimis accuratissimo imprimebar*. There are copies in the Harvard Library, the Metropolitan Museum of Art, and the Morgan Library. There is a long and important article on Paccioli, Dürer, and Tory in *Repertorium für Kunstwissenschaft*, vol. IV, 1881.